

C NOTATION

EXCELSIOR METHOD

FOR THE



BY

G. L. LANSING

WHITE-SMITH MUSIC PUBLISHING Co.,
BOSTON NEW YORK CHICAGO

Made in U.S.A.

C NOTATION

Excelsior Method

FOR THE

BANJO

BY

G. L. LANSING

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK CHICAGO

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THOS. J. REYNOLDS
Music and Musical Instruments
HOOSICK FALLS, N. Y.

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ELEMENTS OF MUSIC.

The principal characters used to express music are NOTES, which represent musical sounds, and RESTS, which represent silence.

These characters are written upon the STAFF, a union of 5 lines and the 4 spaces between.

THE STAFF.



NOTES AND RESTS.

The different kinds and their names.

NOTES.

Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note. Sixty-fourth note.



RESTS.

Whole note rest. Half note rest. Quarter note rest. Eighth note rest. Sixteenth note rest. Thirty-second note rest. Sixty-fourth note rest.



Table showing the relative time-value of notes.

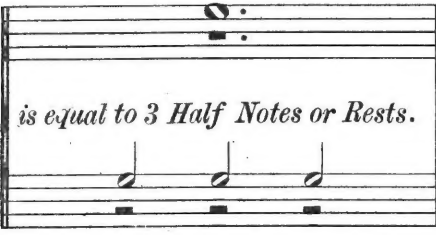
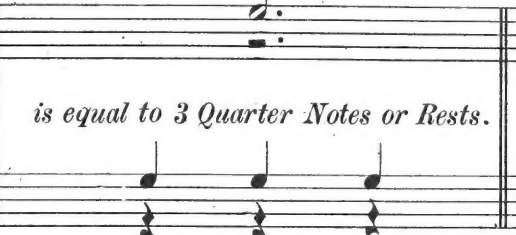
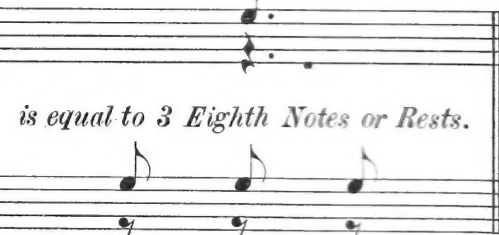
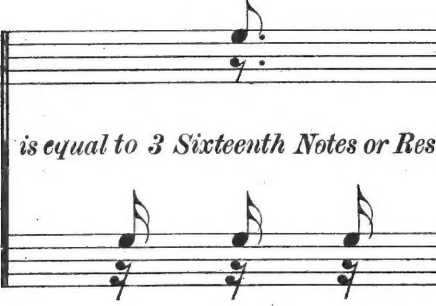
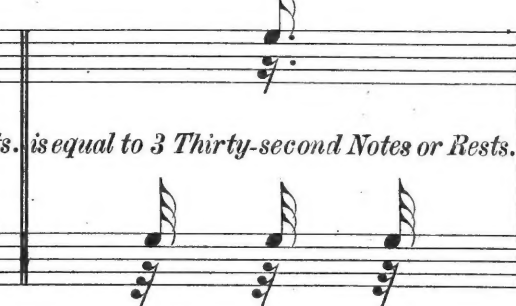
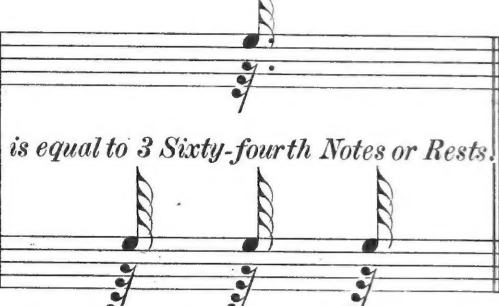
A Whole note is equal	
in time-value to	
2 Half notes	
or	
4 Quarter notes	
or	
8 Eighth notes	
or	
16 Sixteenth notes	
or	
32 Thirty-second notes.	
	(or 64 Sixty-fourth notes.)

The same rule applies also to the Rests.

DOTTED NOTES AND RESTS.

A Dot after a note or rest increases the time-value one half.

Dotted Notes and Rests and their Equivalents.

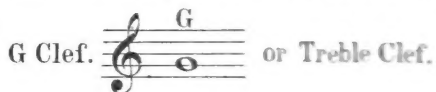
<i>A dotted Whole Note or Rest</i>  <i>is equal to 3 Half Notes or Rests.</i>	<i>A dotted Half Note or Rest</i>  <i>is equal to 3 Quarter Notes or Rests.</i>	<i>A dotted Quarter Note or Rest</i>  <i>is equal to 3 Eighth Notes or Rests.</i>
<i>A dotted Eighth Note or Rest</i>  <i>is equal to 3 Sixteenth Notes or Rests.</i>	<i>A dotted Sixteenth Note or Rest</i>  <i>is equal to 3 Thirty-second Notes or Rests.</i>	<i>A dotted Thirty-second Note or Rest</i>  <i>is equal to 3 Sixty-fourth Notes or Rests.</i>

A second dot after a note or rest adds to the time-value of the note or rest, one half the value of the *first* dot. Thus a double-dotted Half Note (♩..) is equal to 3 Quarter Notes and 1 Eighth Note (♩♩♩♩), and a double-dotted Quarter Note (♩..) to 3 Eighth Notes and 1 Sixteenth Note (♩♩♩♩) and so on. Double dotted Rests have the same relative time-values as corresponding notes.

THE CLEF.

The CLEF is a character usually placed at the beginning of the Staff to indicate the Musical Pitch of the notes written thereon.

For all the higher instruments such as the FLUTE, VIOLIN, OBOE, CLARINET, CORNET, HORN, GUITAR, MANDOLIN and also the BANJO, FLAGEOLET, FIFE, CONCERTINA, ACCORDEON and some others, a Clef called the G Clef is used. It fixes the tone G upon the 2d line of the Staff.

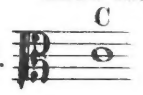
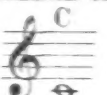
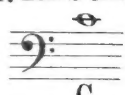


For instruments of a lower compass such as the VIOLONCELLO, DOUBLE BASS, BASSOON, TROMBONE, TUBA and others, a Clef called the F Clef is used. It fixes F upon the 4th line of the Staff.



A Clef called the C Clef is used especially for the VIOLA and fixes C upon the middle line of the Staff.

ALTO CLEF TENOR CLEF. TREBLE CLEF, BASS CLEF.

This is called the Alto Clef. When placed on the 4th line it is called the Tenor Clef. C Clef.  Same pitch as  or 

In Music for the Violoncello, Bassoon and some others, several of these clefs are sometimes used.

Music for the PIANO, ORGAN and HARP requires the use of both the G and the F Clefs, which are placed on separate Staves connected by what is called a BRACE.



TIME, MEASURE & BAR.

There are three kinds of Time, viz: — *Common, Triple & Compound Time.*

Examples of Common Time. $\frac{1}{2}$ Examples of Triple Time. $\frac{1}{3}$ Examples of Compound Time.

C or $\frac{4}{4}$, $\frac{2}{4}$, C or $\frac{2}{2}$ $\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$

The lower of the two figures indicates the kind of a note, and the upper, how many of that kind of a note are contained in a measure. Thus, $\frac{3}{4}$ indicates that there are three quarter notes to a measure.

A MEASURE is that portion of a musical composition contained between two single bars. A BAR is a perpendicular line drawn through the staff, thus:  A DOUBLE BAR  is placed at the end of a piece of music; sometimes at the end of a section (strain) thereof. A DOUBLE BAR with dots, thus:  is called a repeat, and signifies a repetition from the previous double bar, or the commencement of the piece.

ACCIDENTALS.

The Sharp ($\sharp$), Flat ($\flat$), Natural ($\natural$), Double Sharp ($\sharp\sharp$) and Double Flat ($\flat\flat$) are called ACCIDENTALS.

The $\sharp$ before a note *raises* it a *Semitone* (half tone).

The $\flat$ before a note *lowers* it a Semitone.

The $\sharp\sharp$ " " " " " " Whole Tone.

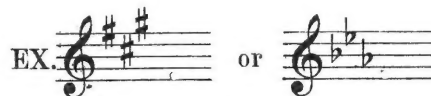
The $\flat\flat$ " " " " " " Whole Tone.

The $\natural$ before a note removes a previous $\sharp$ or $\flat$.

The $\sharp\sharp$ before a note that has been double-sharped *lowers* it a Semitone.

The $\flat\flat$ " " " " " " double-flatted *raises* " " " "

The Sharps and Flats placed next to the Clef are called the *Signature*.



NOTE: Each Sharp or Flat in the Signature affects that particular tone upon which it is placed so long as it remains in the Signature, unless changed by the introduction of other accidentals before the notes.

THE SCALE.

A SCALE is a series of Musical sounds, ascending or descending according to a system of tones and semitones. The first seven letters of the Alphabet are applied to the seven principal tones of the Scale. Also the Italian monosyllables *Do Re Mi Fa Sol La Si*.

It has already been shown that the G Clef fixes G upon the 2d line of the Staff. From this starting point all other tones can be determined. Notes extending above or below the regular degrees of the Staff are written upon what are called LEDGER LINES, and the spaces between.



A Scale Ascending. *Descending.*

EX. 

NOTE. Observe that the seven letters follow each other in regular alphabetical order, and that the eighth letter is always the same as the first, whichever one we begin with. It is therefore said to be an *Octave* (8 tones) higher or lower than the first, accordingly as we go up or down.

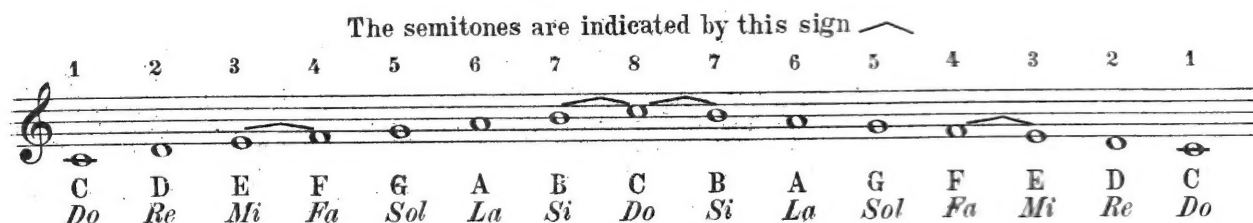
DIFFERENT KINDS OF SCALES.

The Scale is the basis of all music. There are three kinds in common use: the *Major Scale*, the *Minor Scale*, and the *Chromatic Scale*. The *Major Scale* consists of seven principal tones, viz: five whole tones, and two semitones. The semitones occur between the *third* and *fourth*, and the *seventh* and *eighth* degrees of the Scale. Degrees or intervals may be *Major*, *Minor*, or *Perfect*, viz: — Major 2^d, Minor 2^d, Major 3^d, Minor 3^d, Perfect 4th, Perfect 5th, and so on up to the octaves.

The Major Scale.

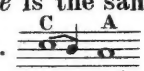
SCALE OF C MAJOR.

The semitones are indicated by this sign 



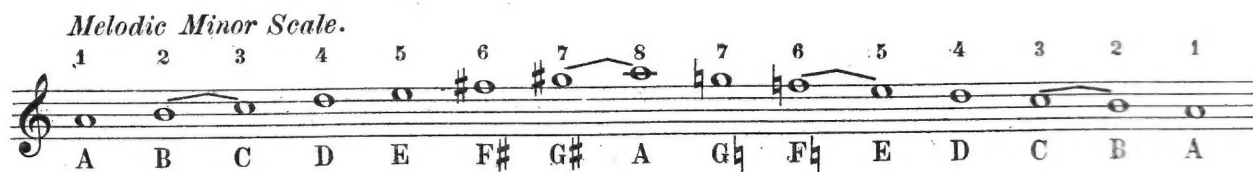
All Major Scales have the same construction and the same order of intervals, ascending or descending.

The Minor Scale.

Every *Major Scale* has its relative *Minor*. The *Signature* is the same in each, and the Key-note is a *Minor Third* (tone and a half) below that of the relative Major Scale. Ex.  It has also five tones and two semitones, but with a difference in the order of intervals. The semitones occur between the *second* and *third*, and *seventh* and *eighth* degrees of the scale *ascending*, and between the *fifth* and *sixth* and *second* and *third* degrees *descending*.

SCALE OF A MINOR. (Relative to C Major.)

Melodic Minor Scale.



There are two kinds of Minor Scales in common use; the above which is called the *Melodic Minor Scale*, and the following which is called the *Harmonic Minor Scale*. Observe the difference in the arrangement of the semitones.

SCALE OF A MINOR.

Harmonic Minor Scale.



As the Student will meet both forms in his subsequent practice, an example of each has therefore been given.

THE CHROMATIC SCALE.

This Scale is composed of twelve semitones, and may be formed upon any degree of the scale, major or minor. In *ascending*, the Sharp, Double-sharp, or Natural is employed in its formation, but in *descending*, the Flat, Double-Flat, or Natural is used accordingly as there are sharps or flats in the signature.



MISCELLANEOUS CHARACTERS.

Notes having a dot or dash over or under them are to be played short and detached. This is called *Staccato*.

Half staccato. Full staccato.



This sign $\frown$ called a *Hold*, placed over a note or rest, prolongs it beyond its exact value. It is sometimes placed at the end of a piece instead of the word *Fine*, which means the end.

The character $\smile$ called a *Tie* when placed over two notes on the *same degree of the staff* $\smile$ makes them one continuous sound.

When placed over two notes on *different degrees* it is called a *Slur* and indicates that the notes it applies to are to be played in a smooth and connected manner.

Three notes played in the time of two of the same kind are called a *Triplet*, and are indicated thus: A *Sextolet* is a group of six notes played in the time of four of the same kind. EX.

The $\S$ called a *Sign*, directs the player back to where it was previously indicated, for the purpose of repeating a certain portion of the music.

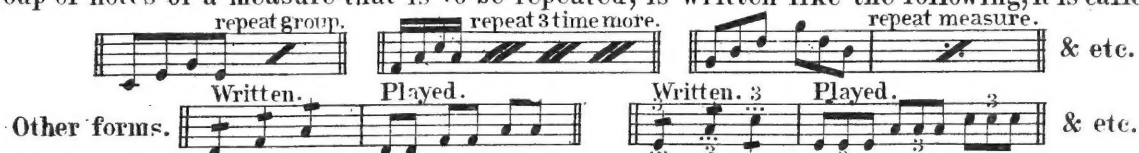
A passage that repeats, sometimes has two endings indicated thus: That marked $\boxed{1^\circ}$ is to be played the first time and the other $\boxed{2^\circ}$ the second time.

Every measure has its natural or primary and secondary accents, besides other smaller subdivisions. When the natural accent is perverted and made to fall on an unaccented division of the measure it is called *Syncopation*.



When a stronger accent is required than that which naturally belongs to a note it is indicated by one or another of the following signs called *Accent Marks*. $\wedge$, $>$ or *ffz* called *Forzando*, *rfz* *Rinforzando*, and sometimes *ffz*, according to the degree of accent desired.

When a group of notes or a measure that is to be repeated, is written like the following, it is called *Abbreviation*.



ORNAMENTS.

The chief musical embellishments are the *Appoggiatura* (or Grace Note), the *Gruppetto* (or Turn), and the *Trill* (or Shake).

APPOGGIATURAS.

The Appoggiatura is a small note placed before a principal note for the purpose of ornamentation or effect. There are two kinds of Appoggiaturas in common use — the *Long* Appoggiatura, which takes one half of the time-value of the principal note before which it is placed and also receives the accent, and the *Short* Appoggiatura, which is played very quickly, the accent in this case falling on the principal note.

	Long Appoggiaturas.		Short Appoggiaturas.
Written.		Written.	
Played.		Played.	

A group of Appoggiatura notes sometimes precedes a principal note. These notes are played very rapidly and the principal note receives the accent.

Examples:

and other forms.

THE GRUPPETTO (or Turn).

This musical embellishment is a group of notes (3 or 4, as the case may be) consisting of a principal note and the next note above and below it. It is indicated by the sign ∞ . There are several forms of the Gruppetto as will be seen by the following examples.

Examples of the Gruppetto.

Principal notes.

When the sign is placed above a note

It is played thus:

If between two notes it is

played thus:

If after a dotted note

Thus:

When a note in the Gruppetto is to be sharpened or flatted, either above or below the principal note, or both, the sign is expressed accordingly, in the following manner:

below:

Played:

b above:

Played:

b above and # below:

Played:

Written:

Played:

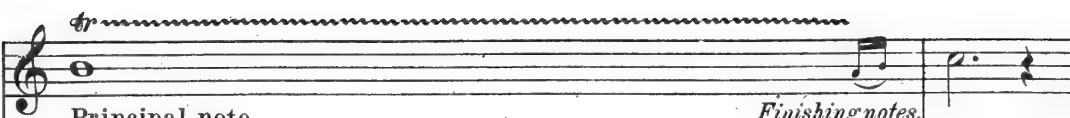
THE TRILL (or Shake).

The Trill is a rapid alternation of two notes a tone or a semitone apart. It is indicated by the sign *tr* placed above the principal note, the alternating note being the one next above it.* There are three kinds of trills – the *Perfect Trill*, (with finishing notes) – the *Imperfect Trill*, (without finishing notes) – and the *Mordente* or short trill, indicated thus *~*.

* Sometimes the next one below 't'.

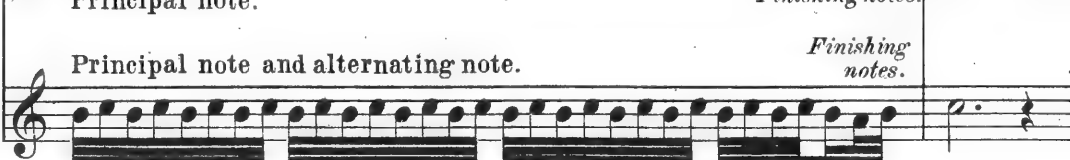
Examples of the Trill.

Perfect Trill.

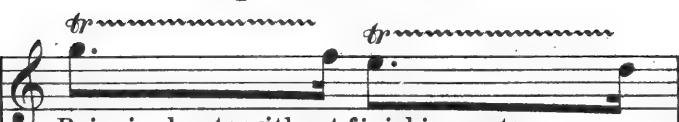
Written: 

Principal note. *Finishing notes.*

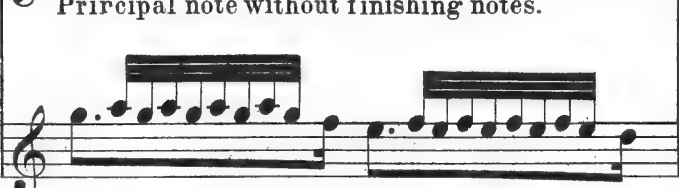
Principal note and alternating note. *Finishing notes.*

Played: 

Imperfect Trill.

Written: 

Principal note without finishing notes.

Played: 

Mordente (or Short Trill).

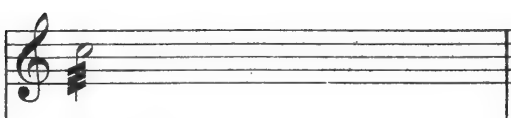
Written: 

Played: 

OTHER SIGNS.

Tremolo.

A very rapid repetition of the same tone is called *Tremolo*

Written: 

Tremolo.

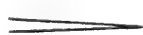
Played: 

Arpeggios.

When chords are to be played in the manner of the Harp it is called *Arpeggio*.

Written: 

Played: 

<i>p</i> , piano	means	soft.
<i>pp</i> , pianissimo	"	very soft.
<i>f</i> , forte	"	loud.
<i>ff</i> , fortissimo	"	very loud.
<i>mf</i> , mezzo-forte	"	half or moderately loud.
<i>fp</i> , forte-piano	"	loud and immediately soft again.
<i>fz</i> , <i>sf</i> or <i>></i> <i>sforzando</i>	"	sharply accented.
<i>crescendo</i> , <i>cresc.</i> or 	"	increasing in loudness.
<i>diminuendo</i> , <i>dim.</i> or 	"	decreasing in loudness.

Excelsior Method For THE BANJO

C Notation

The modern banjo consists of a rim varying in size from ten inches to twelve and one half inches in diameter. The head is drawn over the rim and kept very tight by brackets. The arm or neck upon which the fingerboard rests is firmly attached to the rim.

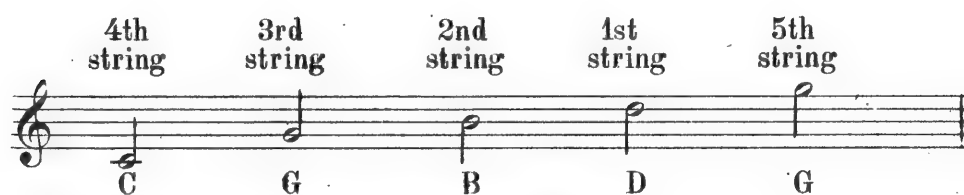
There are twenty two frets set into the fingerboard giving a range of three octaves from the open bass string to the upper fret. The raised piece of ivory or ebony over which the strings pass near the pegs is called the nut.

The tailpiece is at the extreme end of the rim.

The Strings and Bridge

The five strings of the Banjo are the 1st string, (D); the 2nd string, (B); the 3rd string, (G); the 4th string, (C); the 5th string, (G). The 1st and 5th are the same size; the 2nd string is a grade larger, and the 3rd string a grade larger still. The 4th string is made of white silk, wound with silver wire. The Bridge over which the strings pass should stand at exactly the same distance from the 12th fret, that the latter stands from the Nut.

The Strings



These sound an octave lower than written.

How To Tune The Banjo

First tune the 4th string by means of a pitch-pipe, piano, or other instrument to C, as shown in the diagram above. Then place the second finger on the seventh fret of the 4th string, and tune the 3rd string in unison with it, producing G. Next, place the second finger on the 3rd string, at the fourth fret and tune the 2nd string in unison with it, producing B. Next, place the second finger on the third fret of the 2nd string, and tune the 1st string in unison with it, producing D. Lastly, place the second finger on the fifth fret of the 1st string, and tune the 5th string in unison with it, producing G, an octave above the 3rd string.

Holding the Banjo

The performer should sit in a natural position, the right foot raised either on a footstool or by placing the heel against the chair leg. The rim of the banjo should rest on the right leg about four inches from the body. It is kept in place by a moderate pressure of the body on the upper part of the rim. The arm on neck of the instrument should be raised so that the pegs are in line with the chin. Support the neck at the nut in the hollow between the thumb and largest joint of the forefinger of the left hand, the thumb being on the upper side of the neck, at the nut, with the first and second fingers arched, directly over the first and second strings. The right forearm should rest on the rim, the little finger resting on the head about three inches in front of the bridge to steady it. The little finger remains on the head in all playing except in chords of four or five notes and in drum slides.

Sign, For Fingering

RIGHT HAND
 × indicates thumb
 . " 1st finger
 .. " 2nd "
 ... " 3rd "

LEFT HAND
 Figure 1 indicates 1st finger
 " 2 " 2nd "
 " 3 " 3rd "
 " 4 " 4th "

Diagram of the Banjo Finger-board

Showing the Chromatic Scale on each String

Frets	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
1st Str. D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B	B $\sharp$ C $\flat$ C	D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B	B $\sharp$ C								
2nd Str. B	B $\sharp$ C $\flat$ C	D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B	B $\sharp$ C $\flat$ C	D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A								
3rd Str. G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B	B $\sharp$ C $\flat$ C	D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B	B $\sharp$ C $\flat$ C	D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A						
4th Str. C	C $\sharp$ D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B	B $\sharp$ C $\flat$ C	D $\flat$ D	D $\sharp$ E $\flat$ E	F	F $\sharp$	G	G $\sharp$ A $\flat$ A	A $\sharp$ B $\flat$ B								
5th Str.	G																						

Scale Exercises

The following five exercises should be practiced faithfully until the student has firmly located the notes and proper fingering. Repeat each exercise several times.

1

2

3

4

5

Melody-Banjo Shuffle

Left fingers

Alabama Echoes



*The slur indicates that the string is to be snapped without the aid of the right hand, pick D in the usual way and sound B by pulling the string with the 4th finger of the left hand.

The Slide

The slide is made by picking the first note then quickly sliding the finger to the following note on the same string. In slow movements both notes are sometimes picked but never when slide begins with a small note.

Waltz Petite



March Melody

Scale in A Minor
(relative to C Major)

CHORDS in A MINOR

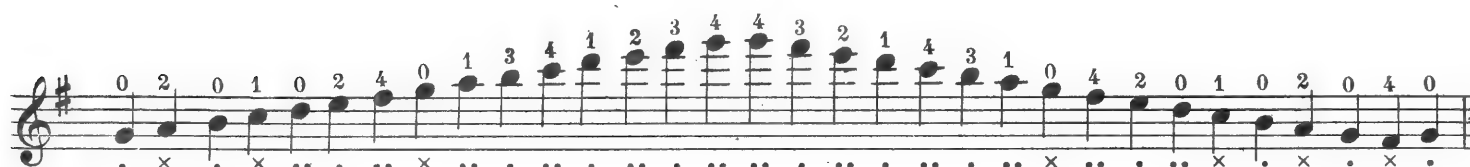
Banjo Juba

A MINOR

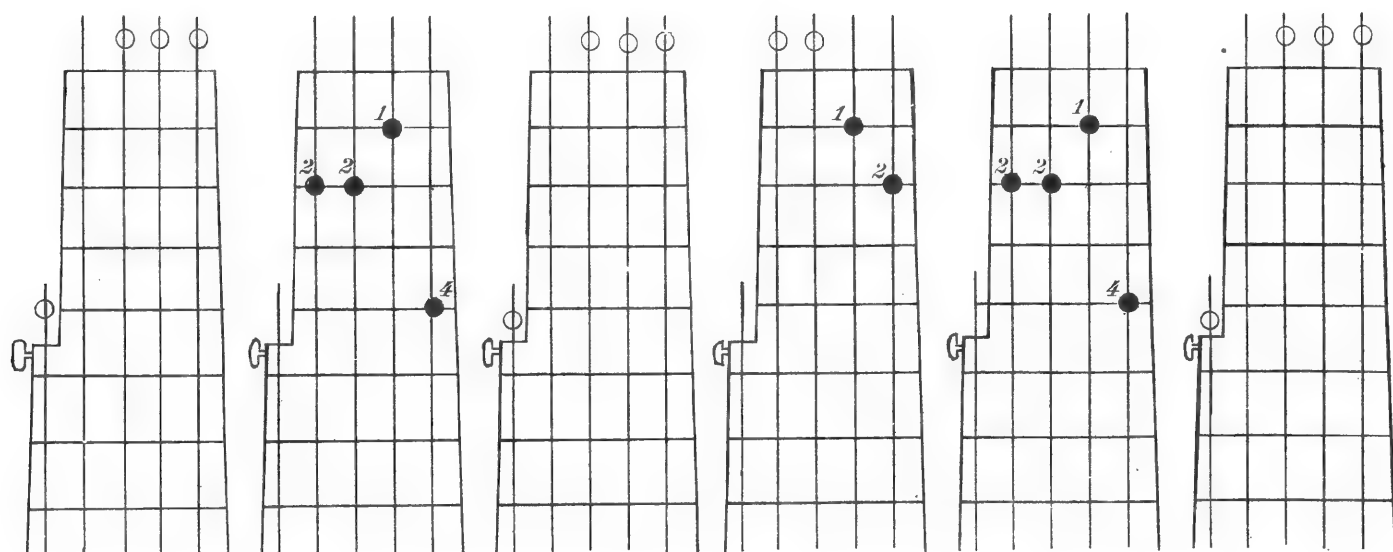
C MAJOR

Scale In G Major

17

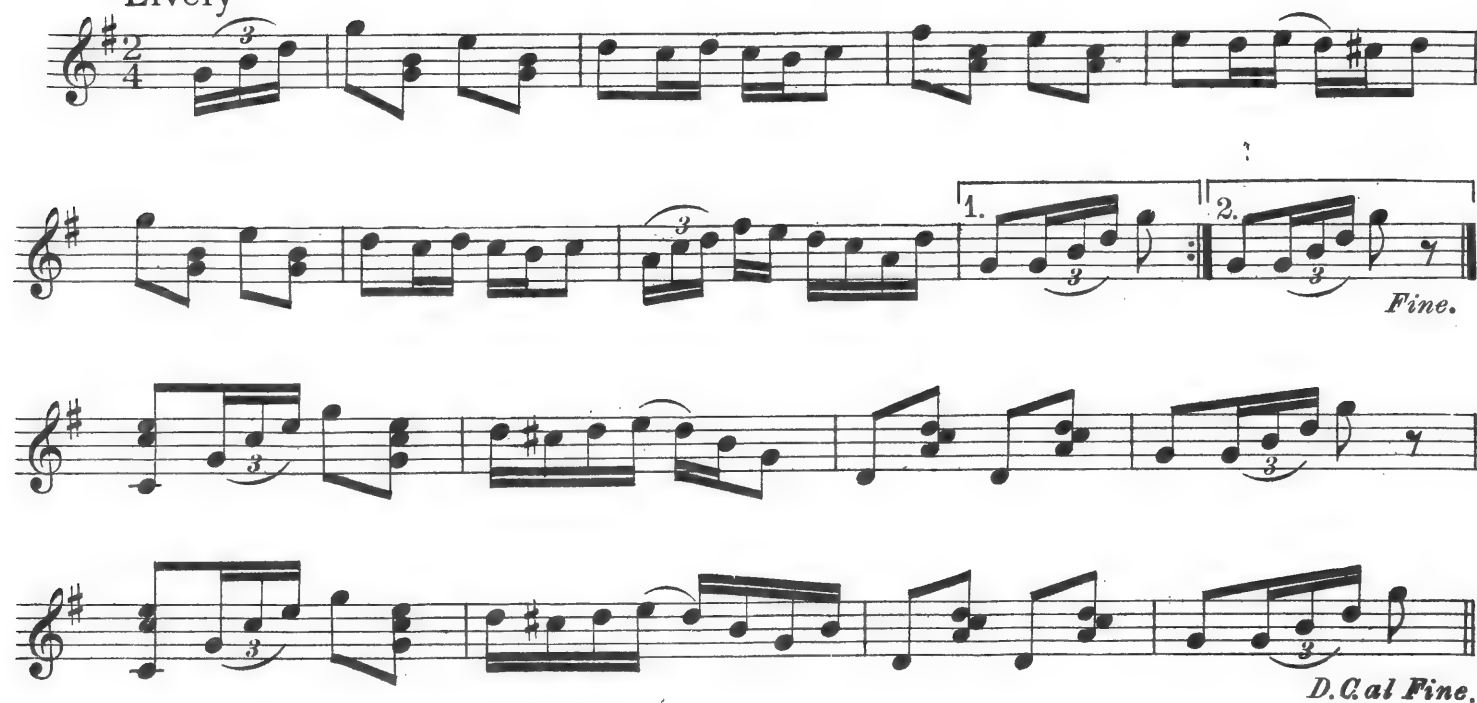


Chords In G Major



Students' Favorite

Lively



The Positions

Position marks are determined by the fret at which the first finger of the left hand is located. In this work the terms Bar, Barre and Pos-Bar are not used as the writers of the present day have discontinued them. Figures enclosed in a circle denote string. ③ ④

Examples



Elevate 4th string

The Spanish Fandango

A musical score for 'The Spanish Fandango' in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of eight staves of music. The first staff begins with a *mf* dynamic and a position mark '3' above the first note. The second staff ends with a repeat sign. The third staff includes dynamics *f*, *p*, *f*, and *p*, with position marks '5 Pos.' and '7 Pos.' above the first notes of the first and third measures respectively. The fourth staff includes dynamics *mf*, *f*, and *ff*, with position marks '4 Pos.', '5P.', and '7P.' above the first notes of the first, third, and fifth measures respectively. The fifth staff begins with a *mf* dynamic and a first ending bracket. The sixth staff includes dynamics *f*, *p*, and *mf*, with position marks '7P.', '5P.', and '4P.' above the first notes of the first, third, and sixth measures respectively. The seventh staff includes dynamics *f* and *ff*, with position marks '5P.' and '7P.' above the first notes of the first and third measures respectively. The score concludes with a repeat sign.

Danse Español

G. L. LANSING
(For this Work)

5 P. 10 P. 5 P. 7 P. 3 P. 9 P. 7 P. 3 P. 7 P. 9 P. 5 P. 1 P. 5 P. 7 P. 3 P. 4 P. 8 P. 5 P. 6 P. 3 P. 2 B. Fine. D. C. al Fine.

Scale in D Major



Chords in D Major



Dancing Shadows

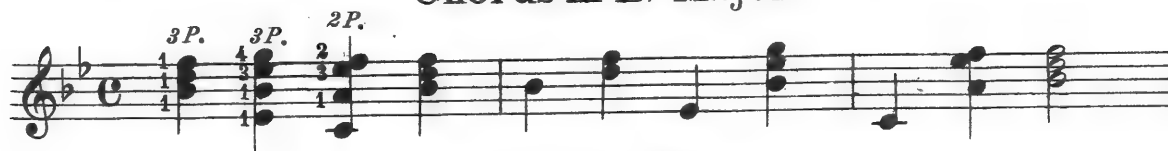


Scale in B Minor



Chords in B Minor

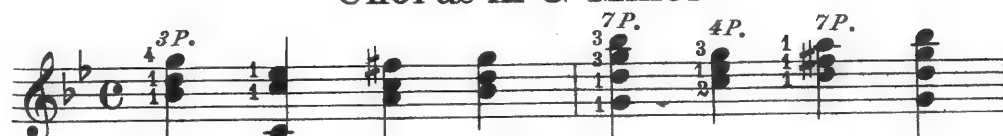
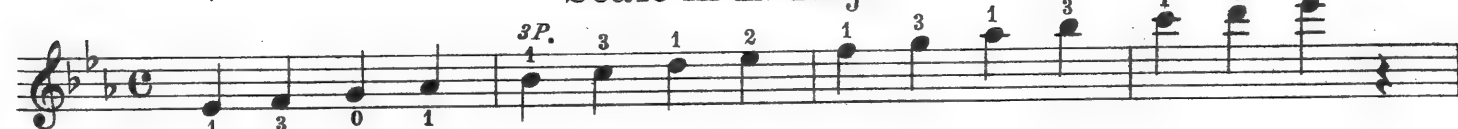
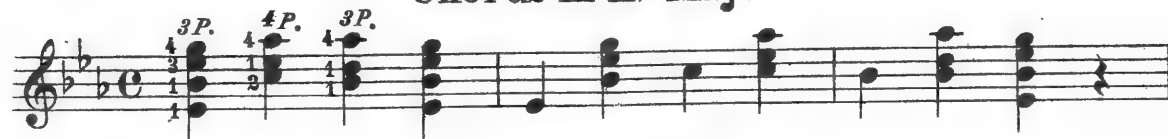


Scale in B $\flat$ MajorChords in B $\flat$ Major

Scale in G Minor



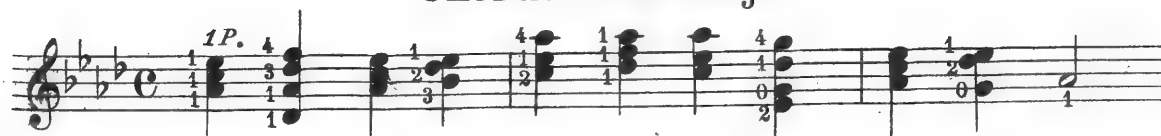
Chords in G Minor

Scale in E $\flat$ MajorChords in E $\flat$ Major

Scale in C Minor

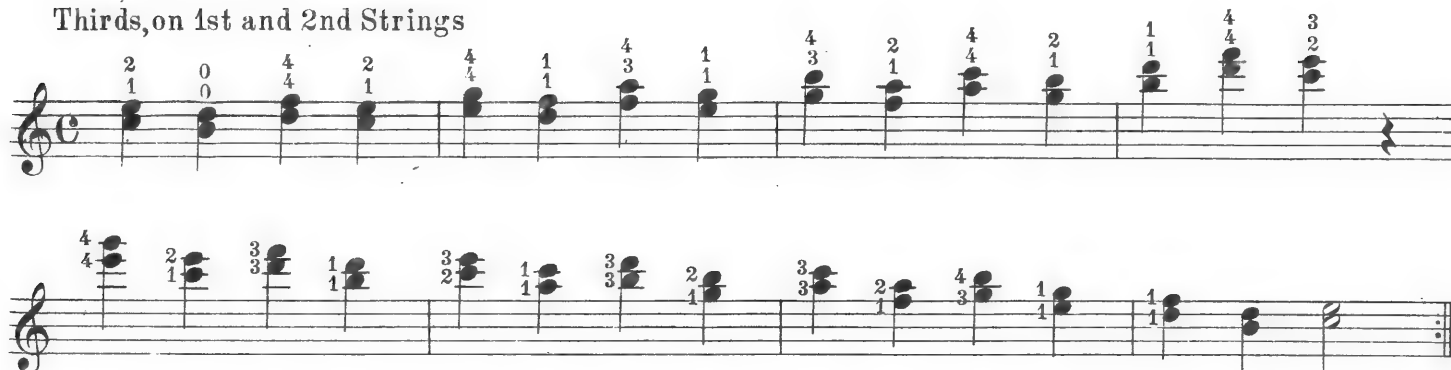


Chords in C Minor

Scale in A $\flat$ MajorChords in A $\flat$ Major

Exercises In Intervals of Thirds, Sixths, Octaves and Tenths

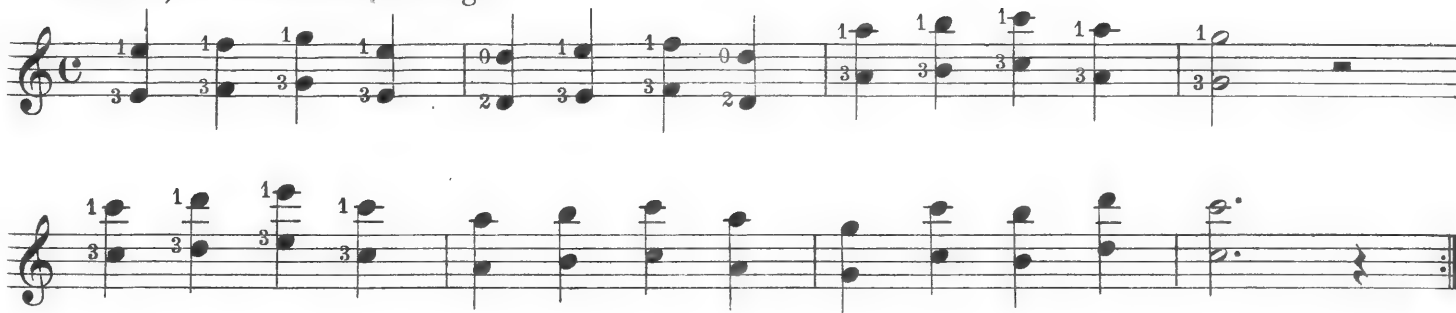
Thirds, on 1st and 2nd Strings



Sixths, on 1st and 3rd Strings



Octaves, on 1st and 4th Strings



Tenths on 1st and 4th Strings



Etude



Scale in F Minor



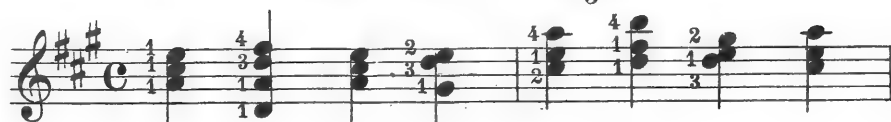
Chords in F Minor



Scale in A Major



Chords in A Major



Scale in F# Minor



Chords in F# Minor



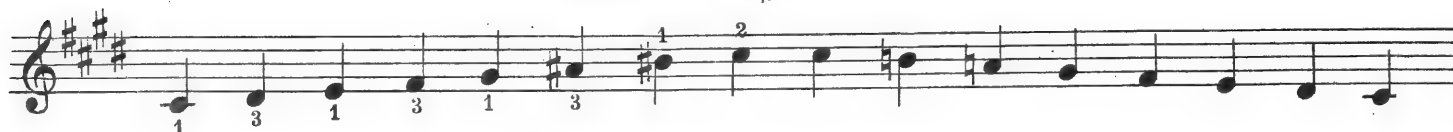
Scale in E Major



Chords in E Major



Scale in C# Minor



Chords in C# Minor



The Chromatic Scale

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. Each line is written on a five-line staff with a treble clef and a common time signature (C). The melody is composed of eighth and quarter notes, with some notes beamed together. Fingering numbers (0-4) are written above the notes. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the staff. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The music is a simple, folk-like melody.

Chromatic Scale In Positions

5 P.B. 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2 9 P.B. 1 2 3 4 1 2 3 1 2 3 4 3 2 1 3 2

Keep first finger down

12 P.B. 2 3 4 1 2 3 1 2 3 4 3 2 1 2 3 4 3 2 1 10 P.B. 1 3 2 1 4 3 2 1 2 3 4 3 2 1

Arpeggios

or
Broken - Chords

[illegible]

The Tremolo

The Tremolo movement is the nearest approach to a sustained tone possible on the Banjo. When artistically performed it is very effective.

In playing Tremolo, rest the third finger of the right hand on the head about three inches from the bridge, elevate the hand so that only the point of the first finger will touch the strings.

The motion of the first finger should be forward and backward very fast on one, two or three strings according to the number of notes written.

The notes with stems turned up are made tremolo, those turned down are all picked with the thumb as an accompaniment. When the tremolo is to be played without thumb accompaniment the stems may be written as usual.

Exercise

Tremolo on single strings.



Song Without Words

TREMOLO STYLE

In the first part the melody is to be played with the thumb, therefore play the tremoloed accompaniment very softly. In the second strain play tremoloed notes louder picking the thumb notes softly.

First strain of the Tremolo Style piece. It consists of four staves of music. The first staff begins with a *mf* dynamic. The second staff continues the melody and accompaniment. The third staff features a *p* dynamic. The fourth staff includes markings for *10P.*, *8P.*, and *6P.*, and ends with *pp rit.* and *pp* dynamics.

Etude in Chords

Etude in Chords, consisting of three staves of music. The first staff is in 3/4 time and begins with a *p* dynamic. The second staff features a *f* dynamic. The third staff includes a *p* dynamic and ends with a *rit.* marking.

Serenade

Tremolo

Andante

G. L. LANSING

First section of 'Serenade' musical notation. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is 'Andante' and the dynamics are 'p' (piano). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

Con Spirito

Second section of 'Serenade' musical notation. It consists of one staff. The tempo is 'Con Spirito' and the dynamics are 'mf' (mezzo-forte). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

Third section of 'Serenade' musical notation. It consists of one staff. The tempo is 'Andante' and the dynamics are 'p' (piano). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

Fourth section of 'Serenade' musical notation. It consists of one staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

Fifth section of 'Serenade' musical notation. It consists of one staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

Sixth section of 'Serenade' musical notation. It consists of one staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

rit.

pp

morendo

Etude

Tremolo 3 upper strings.

'Etude' musical notation. It consists of one staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4).

Exercise For Stretching The Fingers

The fingers should be kept down throughout the duration of each slur.

The first exercise consists of four staves of music. Each staff contains a series of slurred notes with specific fingerings indicated above them. The first staff starts with a slur over four notes (fingering 1, 4), followed by another slur over four notes (fingering 1, 4). The second staff has a slur over four notes (fingering 2, 1, 4, 0), followed by a slur over four notes (fingering 2, 1, 4, 0), and then a slur over four notes (fingering 1, 4, 3, 0). The third staff has a slur over four notes (fingering 2, 1, 4, 4), followed by a slur over four notes (fingering 2, 1, 4, 4), and then a slur over four notes (fingering 1, 4, 3, 0). The fourth staff has a slur over four notes (fingering 1, 3, 4, 0), followed by a slur over four notes (fingering 1, 3, 4, 0), and then a slur over four notes (fingering 1, 1, 1, 1).

Etude

The Etude consists of four staves of music. The first staff has a 3/4 time signature and features four measures of music with slurs and fingerings: 10P. (fingering 4, 1, 1, 1), 7P. (fingering 4, 1, 1, 1), 7P. (fingering 1, 3, 3, 2), and 5P. (fingering 4, 1, 1, 1). The second staff has a 3/4 time signature and features four measures of music with slurs and fingerings: 0 (fingering 0, 2, 1, 3), 5P. (fingering 1, 3, 4, 0), and two measures with slurs and fingerings (fingering 1, 3, 4, 0). The third staff has a 3/4 time signature and features four measures of music with slurs and fingerings: 5P. (fingering 1, 1, 1, 1), 4 (fingering 4, 1, 1, 1), 0 (fingering 0, 3, 1, 1), and 6P. (fingering 2, 1, 4, 0). The fourth staff has a 3/4 time signature and features four measures of music with slurs and fingerings: 1. (fingering 1, 1, 1, 1), 0 (fingering 0, 1, 1, 1), 2. (fingering 2, 1, 1, 1), and 1 (fingering 1, 1, 1, 1).

Exercises For Rapid Fingering

Allegro

First musical exercise in 2/4 time, marked Allegro. It consists of four staves of music. The first staff includes fingerings 0, 4, 2, 1, 2, 0 and a circled 2. The music features rapid sixteenth-note runs and slurs.

Allegro

Second musical exercise in 2/4 time, marked Allegro. It consists of four staves of music. The first staff includes fingerings 2P, 1, 1, 4, 0. The music continues with rapid sixteenth-note runs and slurs.

Allegro

Third musical exercise in 2/4 time, marked Allegro. It consists of two staves of music. The first staff includes fingerings 5P, 3, 1, 2, 1, 2, 1, 3, 2, 3, 4, 1, 3, 1, 5P, 3, 2, 3, 1, 3, 1, 3, 4, 1, 1, 1, 3, 1. The second staff includes fingerings 5P, 4, 3, 1, 3, 1, 2, 3, 4, 4. The music features complex sixteenth-note patterns and slurs.

Old Town Medley

(Virginia Reel)

Arr. by G. L. LANSING
(for this work)

Elevate 4th String

THE MAID ON THE GREEN

1

First system: Treble clef, key of D major (one sharp), 6/8 time. Starts with a forte (*f*) dynamic. The melody features eighth and sixteenth notes with various ornaments and a triplet at the end.

Second system: Continuation of the melody.

Third system: Continuation of the melody, featuring a *mf* (mezzo-forte) dynamic and a 7P. (7th position) fingering.

Fourth system: Continuation of the melody, ending with a triplet.

Fifth system: Continuation of the melody.

Sixth system: Continuation of the melody, featuring a forte (*f*) dynamic and a triplet.

Seventh system: Continuation of the melody, ending with a first and second ending bracket.

KITTY O'NIELLS JIG

2

First system: Treble clef, key of D major (one sharp), 2/4 time. Starts with a forte (*f*) dynamic. The melody features eighth and sixteenth notes with various ornaments and a triplet at the end.

Second system: Continuation of the melody, ending with a *Fine.* marking.

Third system: Continuation of the melody.

Fourth system: Continuation of the melody, ending with a first and second ending bracket.

Below the score, the text "D.C. al Fine." is written.

MARCH

3 *ff*

THE SKIPPERS REEL

4 *f*

The Chieftain

March and Two-Step

GEO L. LANSING

ff

mf

f

TRIO *p* Last time *ff*

Fine.

D.S.al Fine.

Piano Accom. to this piece price 20 cents

15164-54

Bolero Mexicana

JOSE MARTINEZ

6P. 3
f *rall.*

a tempo

f 7P. 1 0

4 7P. 6P. 7P. 5P. 4
cresc. *fz* *p*

mf 4 1 3 0

p

dolce 3 0 3 3 4
mf

1. 3 2.
fz *p*

f *ff* *fz*

A Georgia Glide

(Strut)

G. L. LANSING

3P. *f* 5P. *fz*

mf

cresc. 7P. *f*

1. 2. *p*

2P. *f*

2P. 1. 2. *Fine.*

TRIO *mf* 5P. 6P. *fz*

6P. *fz* *D.C. al Fine.*

In Banjo Land

Characteristic

37

G. L. LANSING

Allegro

f *mf* *f* *p* *p-f*

5P. 6P. 5P. 8P. 2B. 8P. 5P.

1. 2. 1. 2. 1. 2.

fz Fine. *D.S.al Fine. then Trio* *D.C.al Fine.*

Harmonics

The Harmonic Tones on the Banjo are found at the 3rd, 4th, 5th, 7th, 12th, 16th and 19th Frets on the four regular Strings, and on the 17th Fret of the 5th String. They are made by laying a Finger (usually the 3rd) over the Fret designated. Do not press down, but lay the Fingers lightly on the Strings and pick firmly. The Left Hand should be raised immediately after picking the Harmonic.

Exercise

Rev

12 Har. 17 H. 12 H. 5 H. 4 H. 3 H. 4 H. 5 H. 12 H.

Strings ③ ② ① ⑤ ① ② ③ 4th String

Some writers indicate the Notes in Harmonics on Open Strings for all Notes at the 12th Fret and write all others as though they were the regular Tones produced.

12 H. 17 H. 12 H. 5 H. 4 H. 3 H. 4 H. 5 H. 12 H.

③ ② ① ⑤ ① ② ③ 4th String

12 H. 7 H. 5 H. 7 H. 12 H.

③ ② ① ③ ② ① ② ③ ② ① ② ④ ③

12 H. 7 H. 5 H. 7 H. 12 H.

③ ② ① ③ ② ① ③ ② ① ④ ③

Right Hand Harmonics

When Right Hand Harmonics are well executed the effect is beautiful. To do this well requires much patient practice. The 1st Finger of the Right Hand should be *arched* so that the point lays on the String at the required Fret, the String being picked with the Thumb underneath. Form the Harmonic as far away from the 12th Fret as the Note required is from the Nut, for instance if C is desired, simply lay the tip of 1st Finger over 4th String at 12th Fret and pick the String with the Thumb. If D is desired, finger it with the Left Hand as usual and form the Harmonic at the 14th Fret.

Scale in Right Hand Harmonics

Frets 12 14 16 17 12 14 12 13 12 14 15 17 19 21 22

4th String 3rd Str. 2nd Str. 1st Str.

Melody

Frets 16 14 12 14 12 13 12 16 17 12 17 16 17 16 14 14 12 12

16 14 12 14 12 13 12 13 12 14 12 17 16 14 12

Old Time Reel

The image displays a page of musical notation for 'The Merry Widow' by Franz Lehár. It consists of four staves of music, all in treble clef and 2/4 time. The key signature has one sharp (F#). The first staff begins with a forte (*f*) dynamic. The second staff includes first and second endings. The third staff starts with a fortissimo (*ff*) dynamic and includes a performance instruction '10 P. 4' above a measure. The fourth staff also features first and second endings. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Fishers' Hornpipe

0

mf

7P.

1 1 1 0

Fine.

7B.

1 1 4 4 3 1 0

f

1. 2.

D.C.al Fine.

Dixie Maid

Fox Trot

LEO CATLIN

mf

1.

2.

f

8P.

7P.

6P.

4P.

5P.

9P.

10P.

Fine.

Detailed description: This block contains the first six staves of the musical score. The first staff begins with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It features a series of eighth and sixteenth notes with various fingerings (0, 1, 2, 3) and slurs. The second staff continues the melody with similar notation. The third staff includes first and second endings, marked with '1.' and '2.', and a forte (f) dynamic. The fourth staff contains more complex passages with fingerings and slurs, including markings for 8P., 7P., 6P., and 4P. The fifth staff continues the melodic line. The sixth staff concludes the section with a 'Fine.' marking.

TRIO

mf

5P.

9P.

10P.

3P.

7P.

3

4

1

2

D.C. al Fine.

Detailed description: This block contains the remaining four staves of the musical score, starting with a 'TRIO' section. The seventh staff begins with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The eighth staff continues the melody with similar notation. The ninth staff includes more complex passages with fingerings and slurs, including markings for 5P., 9P., 10P., 3P., and 7P. The tenth staff concludes the section with a 'D.C. al Fine.' marking.

Iona
Intermezzo

41

G. L. LANSING

Allegretto

f *cresc.* *fz*

mf *3*

3P.

2B. *cresc.*

f accel. *6P.* *fz Fine.*

a tempo *p* *4* *p*

mf *3* *5P.* *3P.*

cresc. *f* *2P.* *6P.* *f* *x* *x* *x* *x*

TRIO *mf* *f* *5P.* *mf*

f *p* *6P.*

4P. *5P.* *9P.* *sf* *mf* *fz* *D.S. al Fine.*

Old Pennyroyal

(Country Dance)

SI STEBBINS
Arr. by G. L. Lansing

f

5P. 4 1 1

10P. 4

1. 2.

10P. 1 1 1 0 3P. 1 0 3P. 4 1

p

1. 2.

D. C. al then Trio

TRIO

3 4 3 4 3 4 3 4 1 4 2 3

5P. 4 4P. 3 1 4 2 3

1. 4 2 3

2.

fz fz

Etude in F Major

3P. 4 5P. 1 4 10P. 1 1 1

10P. 1 1 4 15P. 1 1 1 4 5P. 4 3P. 4 4 1

fz

Wooden Shoes

Dance Characteristic

BANJO SOLO

S. GIBSON COOKE
Arr. by G. L. Lansing

Allegro

cresc. *ff* *ffz*

f *4P.* *4P.*

6P. *3.* *5P.* *4.* *sf* *sff*

1. *sf* *sff* *2.* *f* *sffz*

f *0* *1* *2*

ff

Piano Accomp. to this piece price 40 cents

mf

sf *sf*

cresc. *ff*

ff *ff* *ff* *largemente* *ffz* *ff*

5P. *7P.* *10B.*

sffz *D.C. al Coda*

CODA *ffz*

Waltz In A Flat

Rev

Handwritten musical score for 'Waltz In A Flat' in 3/4 time, featuring ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and fingerings. Performance markings include '1P.', '4P.', '3P.', '8P.', '7P.', '6P.', '5P.', '8P.', '10P.', and '3P.'. A dynamic marking 'f' (forte) is present at the beginning of the sixth staff. The piece concludes with a double bar line on the tenth staff.

Minstrel Medley

Arr. by G. L. LANSING

Allegro

f

mf

f

5P.

f

ff

3P.

4

1

Fast

fz

ff

1.

2.

Minor Gigue

Observe slurred notes

By E. M. HALL

Left hand only - - -

The musical score is written for the left hand only in 2/4 time, key of B-flat major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The music is marked *mf* (mezzo-forte). The first staff includes a slur over the first four notes, a tie between the fifth and sixth notes, and a slur over the last four notes. The second staff continues the melody with a slur over the first four notes and a tie between the fifth and sixth notes. The third staff is marked *f* (forte) and includes a slur over the first four notes, a tie between the fifth and sixth notes, and a slur over the last four notes. The fourth staff continues the melody with a slur over the first four notes and a tie between the fifth and sixth notes. The fifth staff is marked *mf* and includes a slur over the first four notes and a tie between the fifth and sixth notes. The sixth staff continues the melody with a slur over the first four notes and a tie between the fifth and sixth notes. The seventh staff is marked *p* (piano) and includes a slur over the first four notes, a tie between the fifth and sixth notes, and a slur over the last four notes. The eighth staff continues the melody with a slur over the first four notes and a tie between the fifth and sixth notes. The ninth staff is marked *f* and includes a slur over the first four notes and a tie between the fifth and sixth notes. The tenth staff continues the melody with a slur over the first four notes and a tie between the fifth and sixth notes. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *mf*, *f*, *p*, and *trem.* (trill).

"Cold Chill!" Blues

LEO CATLIN

5P. 3 2P. 3

f

4P. 9P. 7P. 5P. 4P. 1. 2.

fz

5P. 5P. 7P. 7P. 10P. 9P.

mf *mf* *f* The Chill!

8P. 7P. 6P. 5P. 4P. 3P. 1. 2.

dim. *p*

March Militaire

49

G. L. LANSING

f *mf*

1. 2. *f*

7P. 1. 2.

TRIO 10P. 7P. 4P. 4P. 9P.

10P. 4 4

5P. 4 3 2 1 0 2nd time *8va* *Fine.*

5P. 6P. 2P.

3P. 2 3 1 *fz D.S. al Fine.*

Waltz Medley

For 2 BANJOS

Arr by G. L. LANSING

1st BANJO

2nd BANJO



First system of musical notation. The right hand features a melodic line with a triplet of eighth notes marked *f* and a triplet of sixteenth notes marked *f*. The left hand provides a steady accompaniment of eighth notes.



Second system of musical notation. The right hand includes a triplet of eighth notes marked *fz* and a triplet of sixteenth notes marked *f*. The left hand features a steady accompaniment of eighth notes.



Third system of musical notation. The right hand includes a triplet of eighth notes marked *p* and a triplet of sixteenth notes marked *p*. The left hand features a steady accompaniment of eighth notes.



Fourth system of musical notation. The right hand includes a triplet of eighth notes marked *rit.* and a triplet of sixteenth notes marked *fa tempo*. The left hand features a steady accompaniment of eighth notes.



Fifth system of musical notation. The right hand includes a triplet of eighth notes marked *p* and a triplet of sixteenth notes marked *p*. The left hand features a steady accompaniment of eighth notes.



Sixth system of musical notation. The right hand includes a triplet of eighth notes marked *p* and a triplet of sixteenth notes marked *p*. The left hand features a steady accompaniment of eighth notes.

*D.C.al
Fine.*

Golden Bird

Polka di Concert

INTRO.
Andante

Trem.

The musical score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with an 'Andante' introduction, marked with a piano (*p*) dynamic and a tremolo (*Trem.*) instruction. The first staff contains several measures with fingerings (1, 2, 3, 4) and a dynamic of *p*. The second staff continues the introduction, marked with a crescendo (*cresc.*) and a forte (*f*) dynamic, and includes an 8-measure phrase (*8P.*). The third and fourth staves continue the Andante section with various fingerings and dynamics, including *p* and *dim.*. The fifth staff marks the beginning of the 'Tempo di Polka' section, indicated by a double bar line and a change in tempo. This section is characterized by a faster, more rhythmic melody, starting with a piano (*pp*) dynamic and a forte (*f*) dynamic. The Polka section includes several staves with complex fingerings, including 8-measure phrases (*8P.*), and a variety of dynamics such as *mf*, *p*, and *f*. The piece concludes with a final staff featuring a forte (*f*) dynamic and a key signature change to one flat (F major or D minor).

Musical score for guitar, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (4/4 and 2/4), and dynamic markings (*p*, *mf*, *ff*, *fz*). It also includes performance instructions like "10P.", "5P.", "8P.", "6P.", "CODA", and "D. S. to". Fingering numbers (1-4) and slurs are used throughout the piece.

The score begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The first staff starts with a *p* dynamic and includes a triplet of eighth notes. The second staff continues with similar triplet patterns. The third staff introduces a *mf* dynamic and includes a "10P." instruction. The fourth staff features a *ff* dynamic and a "5P." instruction. The fifth staff includes a *fz* dynamic and a "9P." instruction. The sixth staff starts with a *p* dynamic and a "5P." instruction. The seventh staff includes a "10P." instruction and a "D. S. to" instruction. The eighth staff is marked "CODA" and starts with a *f* dynamic. The ninth staff includes a "8P." instruction. The tenth staff includes a "6P." instruction and ends with a *ff* dynamic.

The Plectrum Style of Playing

Playing with a pick or plectrum is not difficult after one has mastered the legitimate method given in the preceeding pages. The pupil should use a stiff plectrum made of tortoise shell or composition rubber. This is held between the thumb and first finger of the right hand, firmly but not so tightly that the rigidity is transmitted to the wrist which must always remain flexible. In playing always arch the wrist, and begin by playing softly. Continue to play softly until the tremolo is mastered.

As the 5th or short string is never used in this style of playing it is well to lift the 5th string from the slot in the bridge when using the plectrum letting it rest against the outer edge of the bridge.

Almost any song arranged for piano can be played on the banjo in this manner.

Signs for Plectrum Strokes

Down Stroke



Up Stroke



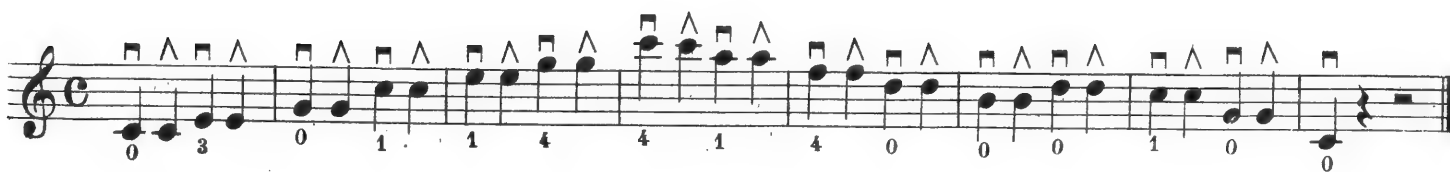
On account of the absence of the 5th string it is necessary to use a different system of fingering on the first string.

Scale in C Major

All down strokes.



Etude Down and Up Strokes



Plectrum Exercises

55

Moderato



Allegro



Vivace

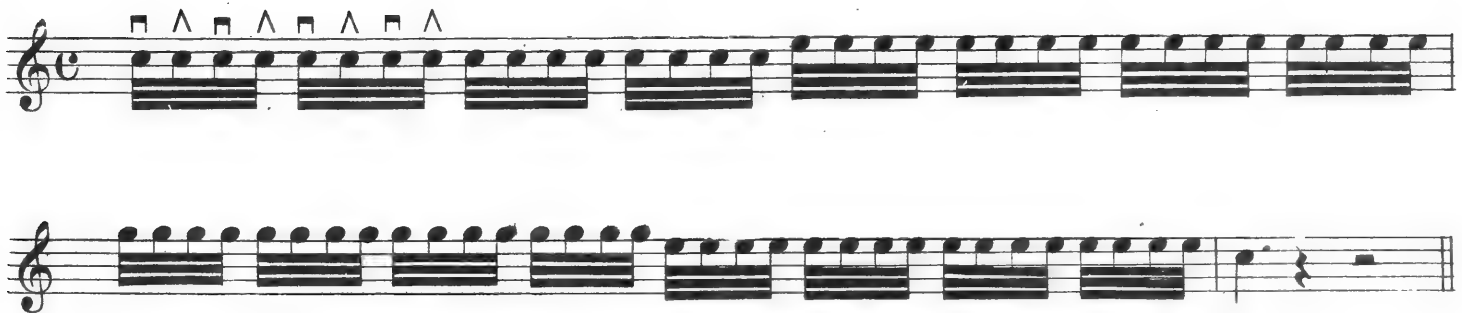


The Plectrum Tremolo

For sustaining tones the tremolo is indispensable. The following exercises lead up to the perfect tremolo.



The Tremolo



Tremolo Exercise



Etude



Important Exercises

To maintain even strokes it is often necessary to make several notes on each string.

Finger all notes on 4th string



Finger on 3rd string

2nd string



1st string

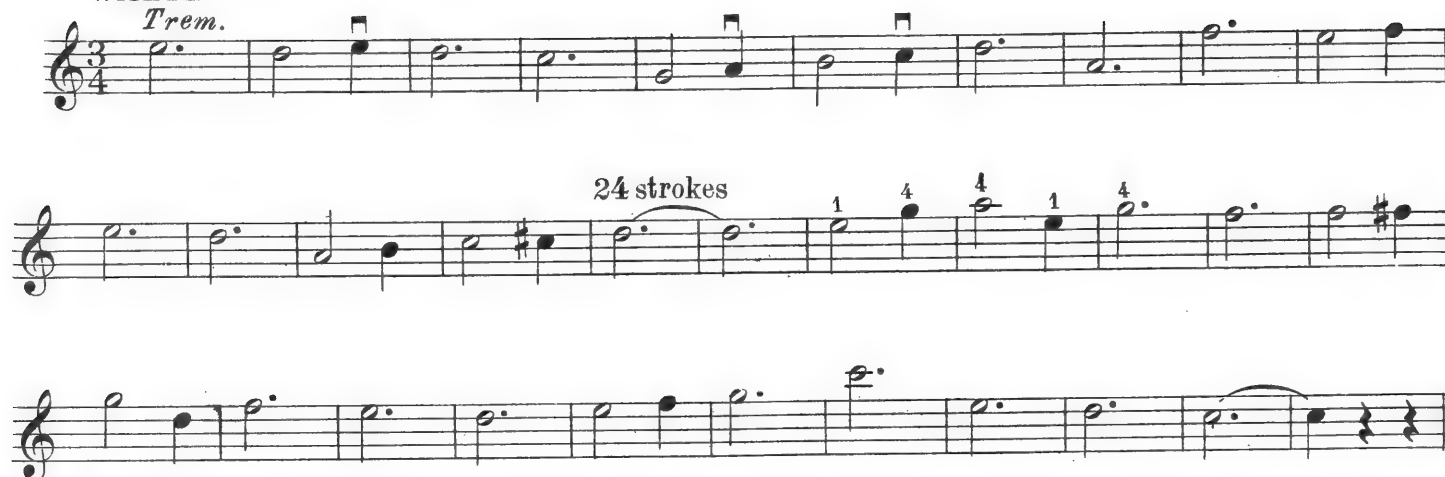


Exercise for Speed



Easy Melodies
Plectrum Style

WALTZ

Trem.

ONE STEP

5 P.



FOX TROT

8 P.



Scale in G Major (with plectrum)

59



As the other scales are fingered practically the same as indicated in finger style of playing, they will not be given in this part of the work.

Etude in G Major

To make strokes even play D on 2nd string as indicated



Banjoists' Delight March



* The slur is often written to indicate tremolo

Spanish Galopade

PIRINE

Plectrum Style

f *rall.* *f*

p *mf* *trem.* *p* *mf* *p*

f *accel.* *1.* *2.* *Fine.*

f

f

f *1.* *2.* *D.S. al Fine. then Trio*

TRIO *p*

3P.

3P. *4/2* *2* *1* *D.S. al Fine.*

All The Rage

(One-Step)

Plectrum style
Allegro

LEO CATLIN

f

f

f

4 1. 2.

f

f

4 1 3 1 4

Fine.

TRIO *mf* 3P.

fz fz

1. 2.

D.S. al Fine.

Minerva

Waltz

LEO CATLIN

Plectrum style

p

f

p

cresc.

D.C. al Fine.

Fine.

Arkansas Traveller

5/8

4/4

2.

1.

2.

Intermezzo, Two-Step

63

BANJO (Plectrum style)

Allegro moderato

HARRIE A. PECK

Arr.by G. L. Lansing

The musical score is written for a single melodic line in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of "Moderato". The score is divided into several sections:

- Main Melody:** The first section starts with a dynamic of *mf* and a tempo marking of *piu lento*. It includes various articulations such as accents and slurs, and a performance instruction of *accel.* (accelerando) leading to a *ff* (fortissimo) dynamic.
- Trio Section:** The Trio section begins with a key signature change to one flat (Bb) and a tempo marking of *p dolce* (piano dolce). It features a melodic line with a dynamic of *f* (forte) and a tempo marking of *piu lento*.
- Coda:** The Coda section is marked with a double bar line and a key signature change to one sharp (F#). It includes a dynamic of *mf* and a tempo marking of *piu lento*, leading to a *ff* (fortissimo) dynamic.

The score includes various musical notations such as notes, rests, slurs, and articulations. It also includes performance instructions such as *piu lento*, *accel.*, *D.S. al fine*, and *then Trio*. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

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